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PEARSE'S  
GUIDE TO ELEPHANTA.

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PEARSE'S  
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(OR GHARAPURI.)

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DEVONPORT :  
JOSIAH CLARK, PRINTER, 16 AND 17, CUMBERLAND STREET.

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1884.







## THE CAVES OF ELEPHANTA.

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THE compiler of this work has had many and varied opportunities of observing the air of bewildered astonishment, with which the majority of visitors regard the numerous and gigantic figures with which the walls of these Caves are filled; and certainly, to any one totally unacquainted with Hindoo mythology, every panel with these large and small human and inhuman shaped figures must seem like the nightmare ideas of some wild sculptor

“ When he works  
Without an object or an aim.”

They have been described in several works, but only recently in a separate form, in a large folio volume, by J. Burgess, Esq., M.R.A.S., F.R.A.S.,—but as that work may be considered too expensive by the majority of visitors to Elephanta, especially if not much interested in Indian antiquities, this small Hand-book is issued, to enable the reader to understand something about the figures, by giving him the most generally acknowledged meaning of the different pieces of sculpture; such as we hope will make the visit more interesting and not altogether unprofitable. In order to be as concise and clear as possible, we have avoided using Indian words where English ones would express our meaning.

It would be impossible, in a small work like this, to give any explanation (even were we able) of the complicated system of Hindu Mythology, which is not understood in its *entirety* by any but a few of the most educated

amongst the Hindus themselves. There being several sects, each paying worship to a particular deity—from which they contend the gods of every other sect emanate—the gods of each sect have had innumerable *avatars* (transformations or descents upon earth) to accomplish some particular purpose; each of these, again, have been transformed to infinity, till the complexity is endless.\* There is not a passion, feeling, vice, or virtue of the human race but what is personified, together with all the hosts of heaven, fire, wind, earth, water. No Hindu will approach the supreme unknown God, incomprehensible to any mind but his own, except through some of the personified attributes “of Him whose glory is so great there is no image, and His will cannot be known or comprehended” except in some such attribute.

According to Sir W. Jones the most venerable text in the Indian scriptures is called *Gayatri*—

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\*Shiva and Vishnu are each said to have a thousand names.

the mother of the Vedas, or holiest verse of the Vedas—which he thus translates: “that divine and incomparably greater Light, which illumines all, from which all proceed, to whom all must return, and which alone can irradiate (not our visual organs merely but our souls) our intellects.” Another translation says, “Let us adore the supremacy of that divine Sun,—He, the Godhead who illuminates all, who re-creates all, from whom all proceed, to whom all must return, whom we invoke to direct our understandings aright in our progress towards the holy seat.”

The following paraphrase, or commentary, is by the learned Pundit Rhadacant, and is evidently descriptive of Brahmi or the incomprehensible: “Perfect truth: perfect happiness, without equal: immortal: absolute unity: whom neither speech can describe nor mind comprehend, all pervading: all transcending, delighted *with his own* boundless intelligence, not limited

by space or time ; without feet, moving swiftly ; without hands, grasping all worlds ; without eyes, all surveying ; without ears, all hearing ; without an intelligent guide, understanding all ; without cause, the first of all causes ; all ruling, all powerful, the Creator, preserver ; transformer of all things : such is the great one ! ” When he wished the world to exist and continue, he created a triad of three persons, representing creation, preservation and destruction : Brahma, Vishnu and Shiva. Each of these has his particular and peculiar worshippers, who are subdivided again over and over. The most numerous sects, however, at present are the Vaishnavas and Shivais—those who pay exclusive adoration to Vishnu and his avatars, and those who worship Shiva. Brahma has very few worshippers, and no altars are erected to his honour ; which is rather a natural expectation : as he created the world, his work is done, and there is nothing else to be expected

from him at present; and as gratitude or worship here seems only a lively expectation of favours or punishment to come, those supposed to be now in authority are the gods of their idolatry. In the Caves of Elephanta he is personified in various attributes according to the Shivaic belief, it being a Brahminical temple of Shiva. For a more learned, elaborate, and exhaustive work on the subject we must again refer the reader to Mr. Burgess's book, "The Caves of Elephanta," to which this small work is indebted for much information.

The Island of Elephanta, called Gharapuri by the natives, is six miles from Bombay and four from the mainland. Gharapuri, according to Dr. Wilson, means "the town or hill of purification;" or Gharapuri the "city of excavations" according to the Rev. J. Stevenson. It derived its English name from the figure of an elephant that formerly stood near the old landing-place *at the S. E. of the Island*. This figure, falling

to pieces, was removed in 1864 to the grounds of the Victoria Museum, Bombay. Somewhere between the Caves and the elephant there was formerly to be seen a stone horse; it may, and probably is, there still, buried in the earth and leaves that have been falling for ages; but, until recently, the antiquities of India have not excited any general interest. Even the great Cave itself has been virtually left to the care of the presiding deity, Shiva himself, and the consequences are seen in the regular and almost daily mutilation of a place even in its dirt and decay one of the wondrous problems of past ages; for, when or by whom it was excavated there is not a line to tell. One story is that it was excavated in one night, by the gods; and, in order to account for its unfinished state, it is said that when the early dawn of day was announced, by the crowing of a cock, they fled in dismay.

There are three bunders from whence boats ply for hire, the principal being Apollo Bunder



(Wellington Pier). Tickets must be obtained for admission to the Caves ; they can be had at the Bunder fees office, price 4 annas each, and from the Custodian at Elephanta.

The intending visitor to Elephanta will get every information as to the state of the tides from the boatmen. When the flood tide is making it is possible to reach the island in about an hour, but at an unfavourable time the passage may occupy from five to six hours. The legal fare of a bunder boat is from Rs. 3 to 6, according to the strength of the crew ; but legal fares, in the eyes of the boatmen, are not considered extravagantly high. Jolly boats and dhingies may be had for less. The Proprietors of Watson's Esplanade Hotel, Bombay, have a small steamer, which can be hired for a very moderate sum. The greatest inconvenience attending the trip is the landing, as boats cannot approach within fifty feet of *the shore*; and if ladies are of the party, it

will be advisable to be provided with a chair—otherwise they will have to be carried on the shoulders of the natives,—not the most comfortable mode of conveyance. During the visit of the Duke of Edinburgh, a landing place was constructed; the tides, however, flow daily over this, and render the large stones,—which are in some places a foot apart—so slippery that it is advisable to take a basket of sawdust which should be strewed over the path in order to make the footing secure.

The ascent is by a good flight of stone steps leading up to the Cave, constructed in 1854, at a cost of Rs. 12,000, by Currumsee Ramlall, the head of the Lohana caste.

After ascending these steps we come to the Entrance of the Cave—formerly there were three entrances, now the only one is the principal or centre entrance to the great Cave. It has a flight of steps filling the space between two pillars and leading up from a courtyard.

These steps were discovered by the late Mr. D. H. Skyes (and the Writer,) Photographer, during their visit in February, 1871. Their existence was not apparently suspected, as there was no hint given of them in any previous work. The credit of their being now exposed is due to the persevering efforts of Mr. J. Burgess, Archæological Surveyor to the Government of India. The reader will see that the Cave is excavated out of the solid rock, a kind of trap: and when we consider those were not the days of diamond pointed steam-boring drills, we wonder the more at the patience and perseverance of those old excavators, who not only cut out the rock, but designed beforehand and left in its place every separate pillar, every block for a statue and every compartment; then came the finer artists, to embody in the recesses their ideas of the avatars of the presiding deity, the supreme Shiva. Ideas now debased by the *accumulation* of ages of ignorant additions and

inventions of legends, and traditions, till not one in a thousand, even of the Hindoo visitors, know anything of their meaning, and gaze with ignorant wonder at these gigantic puzzles which their ancestors graved with such religious care.

From several unfinished Caves in other parts of the country we are led to conclude that Elephanta has been excavated on the same plan, viz: by cutting tunnels at the required intervals, commencing from the upper or ceiling part, and intersecting these at right angles, something in the way pillars are left in the salt mines in England, but, of course, in this case according to a preconceived plan or drawing; and any slight irregularity in the size and position of the pillars or angles may be due to some flaw or breakage in the process of boring; a slight flake falling off would easily account for a pillar a little less than its fellow. And, considering the nature of the work in various parts the uniformity is wonderful, for the lines

of cleavage seem to have no particular inclination for one angle more than another—if any really predominate it is sharp right angles. The work was, no doubt, divided into squares of about a foot or more, and channels cut about four or five inches deep. The centre was then broken off, or cut out. The figures, and indeed the walls and ceiling of the Temple, have no doubt been painted, and must have presented when so decorated a very grand and awe-inspiring appearance.

The trees and creepers, growing on the several faces of the rock outside, have no doubt been the main cause of the dilapidated condition of the several entrances: working with an unseen force for ages, and splitting off large fragments of the rock as the roots expanded day by day. This may also account for the absence of any inscription, which is a remarkable feature of this Cave. It has been said *the* Portuguese took one away from the entrance,

as related by De Couta ; but whether he relates it from his own knowledge, or from hearsay, it is difficult to say. In many instances it is hard to believe that the authors have ever visited the places they describe.

An inscription would most likely be engraved on the rock itself as a more durable groundwork, and in Elephanta there is still room for further investigation. Who knows what interesting relics may be buried in the *debris* that filled the courtyards ages ago, to the depth of 10 or 12 feet or more? This may perhaps be done after the inside is destroyed by the Iconoclast of European so-called, civilization, who have not even the religious plea of the old Portuguese to excuse their ignorance. If the Gharapuri cattle had been the only visitors many a mutilated statue would have a nose, an arm, or a leg, that may now be in some lumber room in Europe and labelled "Piece of a Statue from Elephanta."

It would be unjust to say matters are not slowly

mending, and that there are not gentlemen who have done all in their power, both officially and privately, to protect and preserve these remains of antiquity.

From the entrance facing the north to the back the Cave measures about 130 feet, the same from east to west, the height varies from 15 to 17 feet. Each entrance has had two columns and two half columns, but now there is only one standing in the front, one on the west and none in the east entrance: and out of twenty-six columns which originally supported the cave, eight have been destroyed, leaving eighteen more or less mutilated; the half columns, being attached to the walls, are in better preservation. Proceeding up the central aisle we come to a large three-headed figure, generally called the "*Trimurti*:" Though the name applies to any figure with three heads, this is preeminently the







THE TRIMURTI.

## TRIMURTI OF ELEPHANTA,

And generally supposed to represent Shiva, in his threefold character of

BRAHMA THE CREATOR,  
VISHNU THE PRESERVER,  
SHIVA THE DESTROYER;

Each identified by various symbols and peculiarities. The high head-dresses, when gilded and painted, must have had a very rich effect, and perhaps are of such a style as were worn by the Princes and Rajas of the age.

The ornaments on the tiaras are interspersed with emblems peculiar to each character, like the crests of ancient chivalry, and the style of the brooches, necklaces, pendants and festoons of jewels are worthy of a close and careful inspection. The models would not disgrace the taste of our most eminent jewellers—the variety and beauty of these articles through the cave is remarkable.

The head to the spectator's left and facing the

east,\* as the principal head of Shiva always does, represents him in his character of the Destroyer, as the protuberance on the middle of his forehead (his third eye) the skull on his cap, and plants sacred to him, indicate. His hair is formed of twisted snakes. This is the finest head of the three, and has a stern, gloomy, expressive, Roman countenance, helped in a great measure by the mustachios on his slightly parted lips. There is a slight prominence at the corner of his mouth, which may have been the tusk he usually has in this character; his right hand holds a large cobra, with expanded hood, which seems to look him in the face. Shiva is sometimes represented with five heads, but in only one of them, in the middle of his forehead, is placed the "eye of destruction" from which flames are to dart to destroy the world.

The centre head—as Brahma, the Creator, has not so much expression as the faces to the right

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\*The altars of ancient nations always, if possible faced the east.

and left, being so rounded and slightly cut about the eyes (the eyebrows throwing scarcely any shadow) it scarcely expresses anything but tranquil repose. The painting may have helped it greatly; it has a fine necklace of jewels, with festoons like pearls, which look as if they were suspended from the elongated ears.

The third figure, representing Vishnu, the Preserver, has a feminine face, with large pouting lips, and ringlets peeping out from under the cap. The ornaments on the head-dress are also of a more feminine character, having several beautiful festoons of jewels or pearls with oblong drops. The right hand holds up a lotus in a good state of preservation.

The centre figure holds what appears to be a gourd or pomegranate. The whole subject stands in a recess about 10 feet deep, and the centre figure, from the bottom of its breast to the top of the cap, is about 17 feet 10 inches high. Behind the head to the left is a recess capable of holding

a person in a reclining position without being observed from below: a contrivance that may have been used by the priests, to work on the superstitious feelings of their votaries, by making the image appear to speak. We hear of such things from the earliest ages; for Plutarch, writing of the statue of Juno speaking to Camillus, says: "That several miracles of a like nature are also alleged, as that images have often sweated, and they have been heard to groan, sometimes they have turned from their votaries, and shut their eyes;" he also says, "many such accounts we have from the ancients."

The poet Sadi, who visited the great temple of Somnath, says that the statue in it raised its hands at sunrise. He was born A.D. 1175, died 1257.

The compartment to the east of the great Triad represents Shiva in his double character of *male and female*—a personification of Nature

in one form. The distinction between the two sexes is carried out as far as possible. The right half of the figure, or male side, leans with one of the four arms on the head of the *Nandi*, or sacred bull, the animal on which Shiva rides; it is not seen with any other figure. Most of the Hindu Gods had their own peculiar mode of conveyance,—as will presently be described. The other right arm holds up a cobra or *naga*, also a symbol of Shiva. One of the left female arms holds a shield or mirror (from the convexity probably, a shield), the other is broken off. The distinction between the male and female side of the head-dress is distinctly made out, both in the jewels and emblems. The lower part of this fine compartment is very much damaged, but above and around the principal figure are numerous floating statues, some of them upborne on the clouds, others are attendants with the “chamara,” or cow-tail fan. On the extreme right of Shiva

is his trident-bearer, and above the latter Brahma, with his four heads, seated on his lotus throne, upheld by swans as his conveyance. He has had four arms, the right back holds a lotus; the others are not easily made out, but we may suppose them to be his usual symbols:—one has a water pot, the other with the appearance of a staff may have been the “lushal spoon” used in his ablutions.

A little nearer to Shiva is Indra, Lord of the Firmament, riding on his celestial elephant ‘Arravati,’ who is supposed to shower the rain from his trunk; in one hand he holds the thunderbolt; the other is not very plain, his robes are the clouds, spangled with a thousand eyes or stars. He is poetically described,

“Mounted on the sun’s bright beam,  
Darter of the swift blue bolt;  
Sprinkler of genial dews and fruitful rains  
On hill and thirsty plains.”

The trunk of the elephant is particularly fine,

and very perfect. The Hindus seem to excel in the carving of this animal, for almost every representation of it, however rude, gives in a few bold and simple strokes a striking resemblance. On the other side of Shiva are several grotesque figures, on one of them, called *Garuda*, sits Vishnu. *Garuda*, Vishnu's vehicle, is a figure half man half eagle, of resplendent plumage and king of the feathered tribes. He had a human face with the beak of an eagle, but every figure of him in this Cave has been defaced. Vishnu has four arms, one holds his *chakra*, or discus, which, when he throws from him, emits flames from the edges; one rests on his knee; the others are broken off, but one perhaps held a large shell, one of his symbols.

The large central figures in the compartment to the west of the great Triad represent Shiva and Parvati, after being divided to form separate and distinct sexes:—Shiva has the usual high head-dress, on which are sculptured the



crescent and other emblems ; but it is peculiar, for from it rises something like the crest of a helmet, or a " foam crested wave," in which is a singular three-headed female figure. It is said to represent the Ganges, which is fabled to flow from his hair. The three heads, the mythical union of the three sacred rivers : the Ganga, the Yamuna and Saraswati, severally the consorts or energies of the three great powers. This junction is called *Triveni*, or the three-plaited locks. The Ganga and Yamuna unite near Allahabad ; the latter river receives the Saraswati near Delhi, so that in fact they do unite at this particular spot.

One of his hands holds a snake. On Shiva's left stands, in a graceful attitude, his consort Parvati. She has several necklaces, armlets and bracelets. The lower part of the compartment is filled with dwarfs, and a curious figure kneeling in front, and a little to the right of Shiva ; his head has garlands of flowers

around it. On Shiva's right are Brahma and Indra; on Parvati's left is Vishnu on Garuda. Garuda was also the serpent-destroyer; "having killed them all but one, he kept this for a necklace."

Between the three compartments last described are two square pilasters, against which stand large guards, or door-keepers, with attendant dwarfs; no doubt to guard the entrance to the central triad, which appears to have had doors, as the holes for receiving the lintels are plainly to be seen.

#### THE LINGA SHRINE.

To the west of the great hall, a mass of rock has been left (about the space enclosed by four pillars); this has been hollowed out to form a square chamber, as if to shut out from vulgar gaze something more sacred than anything else. The four openings face the cardinal points, and these at one time have been provided with doors.

However, most of the chambers in the Cave could be closed by the same means. At Karli such doors are still to be seen. On entering this chamber (which has a flight of steps at each entrance) we find, raised on a kind of altar, a round dome-shaped pillar; the lower end is square, and is let into the base, the upper part being circular and about three feet in height. This is the most sacred object in the temple, and the great symbol of Shiva.

Its history and original meaning, is perhaps, lost in the maze of antiquity, and may, in those remote times, have expressed something different to the symbolism it came to acquire in after ages. For the earliest gods of many nations, we read, were merely blocks of rock or stone, and may have been so in India; and some of these ancient gods may have acquired, through ages, such a sanctity, long after their history was lost, that a new signification may have been given to them and which they now retain.

However, it now represents the generative energy of Shiva ; as the circle, or *zone*, in which it stands does that of Parvati, the female side of reproductive nature. Altogether it represents the active or reproductive energy of Shiva, by which is continued the existence of every thing in its kind.

On each side of the doorway, on raised pedestals, stand gigantic guards, with the Brahminical cord on their shoulders ; their head-dresses are rich and varied, they may have had various symbols in their hands, but now, with the exception of one of them, they are so much mutilated that it cannot be said what they were intended to represent. There is no doubt that they had a meaning, for the most perfect one, the exception mentioned above, holds something in his hand like a round ball, and has a large skull on the front of his cap.

DeCouta says:—"The four gates of this shrine were never opened, except once a year, on the day of its greatest festival, to show in what veneration they held the idol in question."

This may have been the case, as there are smaller lingas in each of the wings; this, the great Linga, may have been so closed to make it more sacred. Mr. Burgess thinks DeCouta has misunderstood his informant, and it was more likely it was the great Trimurti that was ordinarily kept from public gaze.

### THE MARRIAGE OF SHIVA.

On the south side of the west porch, is a compartment of sculpture, said to represent the marriage of Shiva and Parvati, chiefly in consequence of the position of Parvati, on the right side of Shiva—a position she only occupies on the day of her marriage. Shiva is 10 feet 10 inches high, he had four arms, but they are all more or less broken, and his right leg is

gone. Parvati is 8 feet 6 inches high. A figure behind her, with his right hand on her shoulder or arm, (supposed to be Himalaya, her father) seems to be leading her forward. Both her hands are broken off, but perhaps one of them rested in Shiva's. There is a small crouching figure on Shiva's left, said by some to be Brahma, the acting priest of the ceremony. Behind stands Vishnu, who has four hands—in one he holds a lotus, in the other a *chakra*, or discus, the other two are broken off. On the extreme right of Parvati is a large male figure, with a crescent behind his head, holding up a water pot, or large *chatty*, probably for water used in the ceremony. This is said to be the moon-god. Of the numerous surrounding figures no particular or decided opinion can be given, or at the best they are only suppositions, such as we are apt to imagine will best agree with the particular interpretation we put upon the subject.

There is no representation that we can trace of fire, which is necessary to the marriage ceremony. However, it seems to accord with the idea of a marriage more than anything else, and as we know these sculptures are intended to represent the most particular events of Shiva's character, and marriage seems one of the most important, the scene represented in this compartment is more like it than is any other in the Cave.

#### THE DESTROYER.



Facing the marriage scene is a compartment, said to be one of the "most remarkable sculptures in the Caves;" and probably represents Virabhadra, one of the avatars of Shiva, in the act of destroying a sacrifice; the legend being:—That "Daksha, attended by a number of divine beings, determined upon a sacrifice to Vishnu, in which Dadhichi declared it was *necessary* that Shiva should have a part. In

the course of the dispute, *Mahadeva* created Virabhadra, who demolished the sacrifice, exhorting them to submit to Mahadeva, "whose wrath was better than the beneficence of other gods." The late Dr. Wilson considered that the figure represented *Bhairava*, an avatar of *Rudra*, destroying a child. Extreme rage is depicted on the countenance, large tusks project from the mouth, and the eyes bespeak vengeance. The figure had eight arms. There is a small human body on the left, which was no doubt pierced by a sword, held in one of the left hands. One of the right hands grasps a long sword, as if about to slay a victim. A bell is held in one of the left hands, to strike the doom, and a bowl in another, to catch the blood of the victim. What is supposed to be an elephant's hide is held up behind the figure, by two of the arms, as if about to wrap it around the body. The head of an elephant is plainly visible. There are a number of male and female figures above



and below, probably, representing the gods, looking on, as Dr. Wilson considers, in "horror and amazement." The head-dress is most elaborately carved. In the *Bhagavata*, Shiva is described as roaming about in dreadful cemeteries, attended by hosts of ghosts, laughing, weeping like a madman, and smeared with ashes of funeral piles. The "destroyer" is described thus by a learned writer, "His body is smeared with ashes from a funeral pile, around his neck hangs a string of human skulls, his forehead is streaked with a black line, his hair is wove into a matted braid, his loins are clothed with a tiger's skin, a skull is in his left hand for a cup, and in his right he carries a bell, which he rings incessantly, exclaiming aloud, Ho! Shambhu Bhairava; ho! lord of Kali!"

### THE WEST WING.

Descending a few steps, and crossing over the courtyard, we reach a small porch leading to a

chamber in which we find another Linga. On each side of the door is a guard or doorkeeper, with two attendant dwarfs, and a flying figure above the shoulders of each. The figure in the centre of the north end represents Shiva, in the attitude of an ascetic, seated on a lotus throne, upheld by two figures. To the right is a figure holding a plantain, behind is a sage, on the left a similar figure. Above is Brahma. In the clouds are a number of winged attendants. On the south side Shiva is again represented, with six arms and a protuberance on the forehead, probably his third eye. In one hand he holds a cobra, in another a club. The palm of one hand has been minutely carved; it is turned outwards.

On his right hand is Brahma, on a lotus-seat, upborne by swans. On the left is a figure seated on a bull. Above the shoulder of a female figure is Indra, and behind him Vishnu on the shoulders of Garuda. There is a small unfinished chamber at the south end, overhanging the cistern or well.

This well is believed to have been, at one time, so deep as to be almost unfathomable. However this might be, it is now very shallow; probably from falling *debris*. The writer has explored this cistern: it deepens considerably towards the extreme end; the bottom is composed chiefly of large stones. The water is cool, and not unpalatable. The courtyard had an entrance from the north, now blocked up by the earth and stones removed when the Cave was cleared out.

#### BIRTH OF GANESHA.

Re-entering the great Cave, and passing on towards the East Wing, we come upon a compartment on the right hand, now much destroyed representing Shiva and his consort Parvati, seated together in their terrestrial paradise, Kailasa, situated amongst the peaks of the mystical and wonderful mountain Meru; above their *heads are* numerous male and female figures,

floating on what appears to be, from their scolloped edges, the clouds that rest on the countless summits of Kailasa, depicted by the square unequal masses below them;—between, but behind Shiva and Parvati is a female figure carrying a child on her hip, from which some have supposed that this panel represents the birth of *Ganesha* or Gunputti, afterwards the elephant-headed god of wisdom. There are several figures to the right and left, but it is difficult to say what or who they are intended to represent. Perhaps Shiva's and Parvati's more immediate and favourite attendants. The compartment is very much defaced below, but seems to have been filled with dwarfs and animals: amongst the latter there is the Bull (Shiva's vehicle) tall as a mountain, and another figure, very much defaced, perhaps intended for the Tiger of Parvati; there is also a strange figure on the canopy. This compartment has suffered more perhaps than any other in the

Cave, for every figure is imperfect. Shiva's face is broken off altogether. The skeleton form of Bhiringi, Shiva's favourite, is discernible at the foot.

### RAVAN.

Facing the last-described compartment, we find Shiva and Parvati again seated on an eminence, their paradise amongst the mountains before described, and which Ravan, the twenty-armed, ten-headed demon-king of Lanka, is trying to remove or overthrow. Shiva is represented here with eight arms, all, however, broken off; one held a trident, portion of which now remains, two rested on the head of other figures. Parvati, sits on his right. On each side is a guard. Bhiringi is seated at Shiva's feet, on the left of the former is Gunputti, with his elephant head. A legend concerning this head is, "that *Ganesha* having quarrelled with Vishnu and, being likely to gain the victory,

- Shiva cut off his head, which so enraged his mother that she threatened to overturn the whole celestial polity. The gods therefore implored Shiva to interpose. Upon his doing so, *Ganesha's* head could not be found, when they determined to replace it by the head of the first animal they could find. This proved to be an elephant with one tusk. Shiva adopted him as his son; and the gods thereupon agreed that he should on all occasions be first invoked; they thus appeased the wrath of Parvati." Beneath the raised throne is Ravan, who had determined to remove the mountain to his own kingdom, in order to secure Shiva's aid against Rama. Parvati, noticing the movement, which made her tremble and quake with fear, exclaimed, "Some one moves the hill, we shall be overthrown." Shiva thereupon pressed down the hill with his great toe upon Ravan's head, who uttered a loud cry, which shook all creation, and where he was held for a thousand years,

until he propitiated *Mahadeva* the blue-throated lord of Uma with hymns of praise and by the performance of austerities, who released and sent him away with the gift of a sword. Ravan's back is turned outwards.

### THE EAST WING.

Descending a few steps, and crossing a courtyard to which there was also an entrance, now closed in a similar way to that of the West Wing, we come upon a flight of nine steps, on each side of which are stone leogriffs (the face of one of which is broken off) in a sitting posture, and from which this wing is now popularly known as the "Tiger Cave." The circular platform in the middle of the court was probably the position of the Nandi, or sacred Bull of Shiva which always faces the Linga shrine. In the centre of the East Wing is a Linga shrine, smaller than that in the great Temple, having but one entrance, to which was at one time

affixed a door. At the east and west ends are large figures, now much damaged. The small figures on the right of each has a snake around his waist. The large figure near the West end has two attendants. This figure had four arms; in one hand he holds a snake and by another he holds up a robe over his shoulder. The protuberance representing a third eye is plainly visible. A little to the right is the chapel of Ganesha, which was at one time protected by a railing running across the front. The back wall of this chapel is covered with a strong crusty composition, resembling bitumen; on clearing away some portion of this, a short while since, we discovered the representation of a temple on the top of a pole engraved on the wall, probably meant to represent the front of the Cave as it originally stood; further on an elephant, a bull, a swan, a peacock, a monkey (probably a representation of Hanuman, the monkey-god.) There are many indications, in this compart-



ment, of the temple having been once painted, as portions of the ceiling have patches of paint adhering thereto. At the extreme end is the largest figure of Gunputti (or *Ganesha*) in the Cave, and is usually daubed with red paint by the Hindoo visitors. On the top and at the back of the head-dress is a large square hole; what this was intended for is not very plain, perhaps to hold the trifling gifts of the poor natives who still do *pooja* to him, the *Linga* and the *Trimurti*; to the latter generally by breaking a cocoanut on the basement. We have occasionally found a few pice and betel-nuts in the recess.

A short figure on the right rests his head on the knee of Gunputti, while another figure on the left holds an offering; above are two flying figures, and several figures at the sides. On the back wall of the chapel are ten figures, including that of Gunputti. The rest of the figures are females, some of them carrying

children, and above are the small symbols before mentioned. At the other end is a standing figure which is difficult to make out. Mr. Burgess thinks it is Shiva, or *Shulapani* "the wielder of the trident." On his right is Brahma, seated on his lotus-throne, above are three figures, one holding an offering. On the left is Vishnu, on the shoulders of Garuda. A figure below holds a lotus. The meaning of these figures is not very well known, but it is not likely that so much work would have been wasted without some special and important meaning. Facing this chapel is a chamber corresponding in size, but perfectly plain. At certain times of the year the ground within this chamber is covered with water to the depth of a foot or so, which the natives say, comes by some miraculous means, from the Ganges. This may account for the absence of sculpture, the excavators finding the rock here of a more porous nature probably thought it would be

liable to decay, and therefore left it unfinished. During the dry season the water evaporates.

### THE TANDAVA DANCE.

Returning to the entrance on our way out of the Cave, we come upon a compartment on our left hand, in which Shiva is represented as "tripping the light fantastic toe." This figure has been much disfigured; it has had eight arms; only one remains—one arm has crossed the body, another held what appears to be a sceptre around the top of which is a cobra, another hand held a portion of the robe. The head-dress and armlets have been carved with very great care. The right leg is broken off near the knee, the left is entirely gone. This dance, of which there is said to be two varieties, is described as "a frantic dance with violent gesticulation, performed by Shiva at eventide to the sound of his musical instruments, with his hair loose, stamping with frantic energy,

attended by his *ganas* and *pishachas*, when the dust he raises is put on their heads; the other is performed when, in sport, he destroys the world, fixing the elephants of the four corners on his *trishula* and dancing wildly." Another author calls it "the dance of the victor of *Tri-pura*, that dance to which space is wanting. Lightly treads the god lest he should overset the earth, he cramps his action lest his arms reach beyond the limits of the three worlds, and he bends his spark emitting glances on vacuity lest they should consume the objects on which they gaze." Parvatī stands on the left of Shiva, over her right shoulder is a flying female figure, and above this again is Vishnu, riding on the shoulders of a headless *Garuda*. Over Parvatī's left is Indra, on his celestial elephant. There is also Bhiringi's skeleton form in this compartment, and a large male figure bearing a skull, from one eye of which a snake is crawling. In the left hand corner we have a figure of *Ganesha*

or Gunputti; in his left hand he holds his broken trunk and in his right a club; this figure is generally smeared with red paint and daubed with gold leaf. Over Ganesha's club is Brahma, with three heads and four hands, seated on a throne carried by five geese. The central figure is said to have once held a book. There are a number of *other* figures in this compartment, which it is impossible to describe in consequence of their being so much mutilated.

#### SHIVA AS AN ASCETIC.

Facing the last compartment is one about which there is considerable diversity of opinion amongst antiquarians, as this figure resembles in a great measure *Buddha*. The apartment is so much defaced as to render it almost impossible for any opinion to be formed. The principal figure has had but two arms, and is seated cross-legged on a lotus seat, which is upborne by two figures. The face has a very mild countenance,

and the head-dress has been minutely and elaborately carved.

“The scene is laid on the Himalaya mountains, and Shiva is represented as mourning the loss of his consort *Uma*, who died broken-hearted because she and her husband were not invited to Daksha’s sacrifice.” There are heavenly minstrels above, and attendants below seated amidst the rocks. To the left of Shiva is a plantain tree, and under his left knee a sunflower. On each side is a female figure. Vishnu appears over the plantain, on the shoulders of Garuda. Over Vishnu is a figure on horseback, the only occasion on which this animal is represented in the Cave. There are a number of other figures in this compartment, but none of any interest to the casual visitor.

---

Having now completed the purpose of this work, viz: to enable “the reader to understand something about the figures,—such as will make

the visit more interesting and not altogether unprofitable," we feel that we should be wanting in our duty if we were to omit all mention of the other Caves on the Island. They are four in number: two being on the same ridge as the one out of which the great Cave is excavated, the other two being on the opposite ridge and approached only by a tortuous and tiresome path through intense jungle. The next Rock Temple is a short distance to the south-east of the great Cave. Its entrance faces E.N.E. The entrance to the third Temple is a little further to the south; both Caves are, however, so dilapidated, as to be scarcely worth visiting. The fourth Temple is on the opposite hill, and is reached by crossing the ravine, and ascending the hill about 150 feet above the level of the great Caves and bearing E. N.E.; it is said to have been discovered by Mr. Trotter, half a century ago, and is known to the natives as Setabai's Dewal (or Chapel). About 150 yards to the north there is what appears to

be the commencement of another Cave; farther on to the N.E. are three wells cut in the rock, and near these some brick foundations. To the ordinary visitor we do not consider a journey to these excavations worth the trouble and toil necessary to reach them.

The visitor will do well to act upon the advice of the boatmen, as to the most favourable hour of leaving the Island for the purpose of returning to Bombay. We have known persons, who have disregarded the remonstrances of the boatmen, be from six to ten hours in reaching the shore, consequent upon the wind and tides becoming unfavourable.







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lar attached	5 0	Writing Cases, fitted, from	72 8	Air-tight Uniform Cases	21 0
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Ladies' Under Vests each 4-8 to 6	2	0	HAIR BRUSHES AND COMBS	1 8
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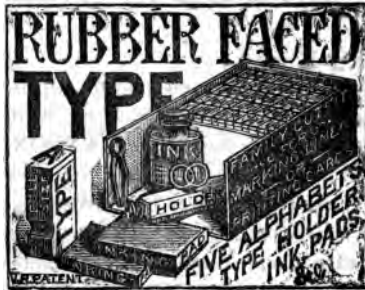
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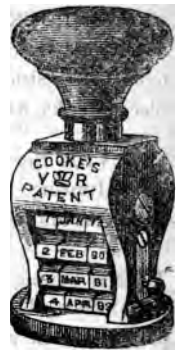
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MAHABLESHWAR, 31st *January*.

To Mr. PEARSE, CONFECTIONER.

SIR,—I have much pleasure in letting you know that the Wedding Cake supplied by you on 10th December gave every satisfaction. It arrived uninjured by the journey up.

Yours faithfully,

(Sd.) M. CONAGHY.

---

AHMEDNUGGUR, 29th *January*.

Mrs. MACKENZIE begs to inform Mr. PEARSE that the Wedding Cake was most delicious, and the appearance and general decoration *unexceptionable*. It was greatly admired by all the guests at the Wedding.

---

POONA, 2nd *February*.

General WILKINS desires to express to Mr. PEARSE his entire satisfaction with the very beautiful and artistic design of the Cake prepared by him, and to thank him for his punctuality in its despatch to Poona.

---

31, ESPLANADE, 11th *February*.

The Wedding Cake supplied to me by Mr. PEARSE last year was pretty to look at, and good to eat.

(Sd.) A. PHELPS Col.

MARINE LINES, 15th February.

Colonel CARNEGIE has much pleasure in informing Mr. PEARSE that the Cake supplied by him for his daughter's Wedding was highly approved of. The quality was excellent, and the decorations very tasteful and pretty.

---

NASSICK, 16th February.

The Cake supplied by Mr. PEARSE for my daughter's Wedding gave great satisfaction, and was much admired by all who saw it. All agreed that much taste was shown in its ornamentation.

(Sd.) JOHN LEAHY.

---

AHMEDABAD, 29th April.

DEAR SIR,

I have to thank you for your punctuality in complying with my order at very short notice, and for the very artistic style in which the Cake was got up.

Yours faithfully,

(Sd.) W. T. PEGGE.

---

140, MALABAR HILL, 16th October.

Mr. LYNCH was much pleased with the Wedding Cake, which was of excellent quality, and could not have been turned out better from Gunter's.

---

CUTCH BHOOL, 8th October.

Col. A. F. BATTYE begs to inform Mr. Pearse that the Cake supplied by him was very good and very prettily decorated.

DONGARGARH, C. P., 10th Feb., 1883.

To Mr. PEARSE of Bombay.

DEAR SIR,

I have to acknowledge, with thanks, the ready alacrity with which all my wishes have been invariably carried out in reference to the recent festivities here in celebration of the Nagpore and Chattisgarh State Railway being extended to Nandgaon by Mr. Morris, the Chief Commissioner of these provinces.

As the member of the Committee of Management, specially entrusted with the preparations in which you took so conspicuous a part, I can, and will at all times, gladly testify to your having given the Committee thorough satisfaction in the way you carried out the difficult contract you undertook. This is all the more pleasing to me personally, as I was the member who recommended your house to the Committee.

I am, yours faithfully,

(Sd.) LEONARD GORDON,

Assistant Commissioner.

---

Mr. J. PEARSE, Confectioner of Bombay, contracted to supply food, wines, &c., for 120 guests during the three days festivities held at Dongargarh to commemorate the opening of the Nagpore and Chattisgarh State Railway, by Mr. Morris, Chief Commissioner, C. P. He also supplied all table equipments and furniture for the drawing room, ball-room, and banquet hall, and handsome chandeliers and other lights—also complete sets, of furniture for 40 tents. All the furniture and lamps; &c., were excellent, and much admired, and considering the difficulty

of arranging for such an entertainment, quite in the jungles about 760 miles from Bombay, Mr. Pearse managed as well as could be expected. His puddings, cakes, ices, and sweets generally were particularly good, and all his wines excellent and liberally supplied.

(Sd.) W. A. NEDHAM,

President, Committee of Management.

Dongargarh, C. P., 10th Feb., 1883.

---

THE RESIDENCY, MORAR, C. I.

SIR,—I have the pleasure to enclose a hundee in full payment of your account for Wedding Cake recently supplied. Please send receipt.

I may add that the Cake was excellent in every respect.

Yours faithfully,

(Sd.) J. T. BERKELEY, Colonel,

Resident.

---

ADEN.

GENTLEMEN,—The Cakes were very nicely made and packed and reached in very good order.

Believe me, gentlemen,

Yours faithfully,

(Sd.) A. SMITH, Lieut, Bo. S.C.,

Quarter Master, 22nd Regt. B. N. I.

NAGPORE.

Messrs PEARSE &amp; Co. Bombay.

SIRS,—The Wedding Cake you sent me was very good.

Yours faithfully,

(Sd.) D. LUGARD, Colonel,

Dy. Comr., Nagpore.,

BHOSAWAL.

DEAR SIR,—I have the pleasure to inform you that the Wedding Cake you supplied to me gave great satisfaction. The ladies were all madly in love with it, and the oldest residents said they had never seen such a nice neat Cake on this station.

The packing was so carefully done that not the slightest ornament was broken, and it gave satisfaction to all, both for richness and neatness.

I remain, Sir,

Yours obediently,

(Sd.) ROBERT A. ACHARD.

YEOTMAL, BERAR.

Messrs. PEARSE &amp; Co., Limited, Bombay.

GENTLEMEN,—I enclose a cheque for the amount of your bill for the Ball at Amraoti on March 10th and request you will acknowledge the receipt.

I should state that the arrangement of the Supper gave great satisfaction, and that Mr. Pearse, Junr., was of much assistance to us.

Yours faithfully,

(Sd.) W. P. COODE.

## Wines, Spirit, &c.

Brandy and Water (glass) .....	8	0
„ and Aerated Water .....	10	0
Gin (glass) .....	6	0
„ and Tonic.....	8	0
Whiskey .....	6	0
„ and Aerated Water .....	8	0
Sherry .....	4	0
„ and Bitters.....	6	0
„ Cobbler .....	12	0
Port .....	6	0
Liqueurs (glass) .....	6	0
<hr/>		
Beer and Porter (bottle) English .....	10	0
„ „ (pint) „ .....	6	0
„ „ (bottle) German.....	12	0
„ „ (pint) „ .....	8	0

Champagne, Claret, &c., according to Brand.

Aerated Waters 2 As., Phospho, &c., 4 As., Zoedone 6 As.  
per bottle.

Cigars, Cigarettes, &c., &c.

Hot Joints ready from 1 to 3 p. m. (local Time).

*Ladies' Cloak Room and Lady attendant.*



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